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NOVEMBER, 1937

NUMBER 1

GRADING THE HIGH SCHOOL SPEECH STUDENT

BY GLADYS BORCHERS

University of Wisconsin

Do you give each student in your high school speech class a final grade to designate his attainment? What is his reaction to this rating? Does he say, "There was a snap course! I never worked at all and got A." Does he say, "I slaved in that course and got D," or does he say, "I got a B or C in that course and that was what I deserved."

What consideration do you give to native ability? How much premium do you place on effort? Do you give the person who is a poor speaker when he enters your class a high grade to encourage him, and the person who is a good speaker when he comes to you a low grade to make him work? Does superior native ability mean a superior speaker or does it mean an improved speaker?

Are your students surprised when they see how you have placed them in relation to their class-mates? Do they know what factors are considered in determining promotions or failures? Do they see clearly charted paths for improved ratings in each successive period? Do they have some definite basis for competing with their own work day after day, week after week, and month after month?

High schools have need for some system of grading. Boys and girls are motivated by marks. Parents wish to be kept informed on the work of their children. Grades are used as a basis for promotion graduation, and guidance to college. Whether honors are given or withheld often depends upon scholastic ratings. Co-curricular activity participation is usually determined by child interest shown by grades. Students are recommended for employment when marks are high.

Ratings are important because they are the teachers' estimate of ability. They are the pass-keys to future opportunities. The average teacher approaches marking periods with at least a mild anxiety. He realizes his responsibility. He goes over his records conscientiously, but he gives a grade which he knows is largely subjective and highly inaccurate. Obviously this is more true in some fields than in others. Objective tests exist in a number of subjects. The student is able to draw a line between that which he has mastered and that which he has

failed to master. At times he is able to grade himself independently and agree exactly with the teacher. This is not so true of the speech class. There is no objective test which rates speech ability. There is no battery of objective tests to rate the elements of the performance. Not only must the speech teacher struggle with a subject which is intangible and involved, but his task is further complicated by the effect of the grade upon the class performance. The loss of self-confidence so that effort seems impossible or over-confidence so that effort seems unnecessary may both result from marks carelessly given.

Unquestionably two important factors influence achievement in any subject. These factors are native ability and effort. The accomplishment becomes a rough approximation of the teacher's efficiency in getting students to work up to the levels of their abilities. The perfect teacher is the one who at the beginning lines his students up at the chalk mark and provides a race track long enough and difficult enough to keep every boy and girl running at full speed until the allotted time is up. High school students are remarkably frank and honest. They have little enthusiasm for the director who finds them at the end of the race half way down the course and tells them they have won. They do not support a leader who is vague and indefinite about the reasons for their failures. They wish to know honestly where they stand, why they stand there, and how they can improve their records.

If the speech teacher will set out at once to help students to recognize their difficulties, a mark based on achievement will serve as a motivation to the student, an accurate record for the parent, and a basis for awards, promotions, employment, and guidance throughout the high school. While a scholastic grade should be an important part of this record, experience has taught that an explanation of that mark with a picture of the character traits contributing to success in school life are additional necessities. The faculty of the University High School at Madison, Wisconsin, adopted the following record form after a committee had made a careful investigation of methods for showing student achievements. This card records both character traits and scholastic achievement without being cumbersome and time consuming. It conveys a fairly accurate impression of the pupil's needs and progress in a given subject.

WISCONSIN HIGH SCHOOL

Report of	Year 1937-38
Subject	
Teacher	Office hours
Home Room Adviser	Office hours

TO THE PARENTS: The pupil is rated with regard to character traits and scholastic achievement. An unmarked item indicates that the teacher has not sufficient evidence upon which to base a judgment. The character traits are defined as follows:

1. **COOPERATIVE ATTITUDE**—refers to the pupil's ability and willingness to work with others, to act in desirable ways in situations involving himself and others.
2. **COURTESY**—refers to the pupil's ability and willingness to act with consideration, respect, and politeness in situations involving himself and others.
3. **DEPENDABILITY**—refers to the pupil's tendency consistently to carry out specified tasks or obligations, to assume trust in various situations.
4. **INDUSTRY**—refers to the pupil's ability to sustain effort and to carry on with work, as judged chiefly by his attention to business in school and by evidence of outside study.
5. **INITIATIVE**—refers to the pupil's ability to carry on his learning without the necessity of being pushed by others, to be "self-starting."
6. **LEADERSHIP**—refers to the pupil's ability to "show the way," to head the group.

PARENT'S SIGNATURE

Nov. 12				
Jan. 28				
Apr. 1				

Ratings are for first quarter, first semester, second quarter, second semester	Nov. 12	I	Apr. 1	II
Cooperative attitude				
Courtesy				
Dependability				
Industry				
Initiative				
Leadership				

SCHOLASTIC ACHIEVEMENT

TRAIT MARKS: S—Superior; N—Normal or average; I—Inferior, or below normal.

SCHOLASTIC ACHIEVEMENT MARKS: A—Excellent; B—Good; C—Fair; D—Poor (not recommended for college entrance); F—Failure; Inc—Incomplete; NM—Non-mastery. Marks of Inc and NM can be converted into passing marks through supplementary work.

Items checked here offer partial explanation of ratings given above	Nov. 12	I	Apr. 1	II
Lack of interest and ambition				
Lack of effective study				
Required work incomplete or late				
Careless or inaccurate work				
Tests unsatisfactory				
Subject difficult for student				
Poor oral expression				
Poor written expression				
Faulty penmanship				
Lack of mathematical skill				
Faulty spelling				
Lack of skill in interpreting charts, maps				
Inability to make graphic representation				
Inadequate reading power				

THE TEACHER WOULD LIKE A CONFERENCE WITH
THE PARENT

But midsemester and semester ratings, however comprehensive, are not enough. Daily and weekly progress should be recorded. Every student in speech must realize how his ability compares with his classmates. He must know at the very outset how many are more effective than he. He must be helped to understand why some members of his audience fail to pay attention when he talks. He must see his progress or lack of it so that his semester rating is not a surprise when it comes.

Mechanical devices are of inestimable value in presenting objective evidence of graduated ability. Talking pictures taken at regular intervals will in a short time be a commonplace in every speech classroom. They are used extensively now, and teachers have found that few comments are necessary to help boys and girls to understand individual abilities and weaknesses in speech. When a student sees himself more hesitant and ill at ease, with a voice more unpleasant and inexpressive than his classmates, he accepts non-mastery on his record as a matter of course. When this relationship remains constant in successive pictures because he has failed to follow a remedial program laid out for him, he realizes that the low grade is his due. Even when he *has* followed suggestions conscientiously with less progress than his classmates, he accepts his grade as he accepts his particular weaknesses and abilities later in life. With his observers he can see that his speech performance is mediocre.

An inexpensive moving picture camera or even snap shots with some voice recording apparatus may be substituted for the more expensive method. To see himself as he appears in private or public talk, to hear the sound of his voice, is worth more to help a student understand his rating than hours of discussion without such objective evidence.

These mechanical aids are not suggested in lieu of classroom helps written and oral, ratings and criticisms by outside judges, experimental tests to show relationships to skills and abilities and an understanding of theories and techniques underlying performance. They are an added attempt to help the child to see his needs and his progress. If they are used at regular intervals through the semester each student can judge for himself what he has achieved compared to his classmates, and, more important than that, what he has achieved compared to his first performance. With these helps he can compete with his earlier records and find in the speech class grading, the order, clarity and justice which is so often absent because of the nature of the subject.

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A SPEECH CORRECTION PROGRAM

BY CLAUDE E. KANTNER
Louisiana State University

Those of us who are working in the speech field do not need to be convinced that good speech is an important asset. We witness daily the educational and social handicap of defective speech. The oft quoted figures¹ to the effect that there are 1,000,000 school children in America between the ages of five and eighteen whose speech is so defective that they need remedial treatment may leave us unmoved, but the sight of one of our own pupils in the throes of a stuttering spasm or stumbling through a conversation impeded by defective articulation or poor voice quality is evidence enough to us that something ought to be done about it. Yet statistics are useful in helping us to place properly our personal observations into a state-wide or country-wide view of the problem. The results of a recent survey² conducted by personal examination in the grammar schools of Baton Rouge, Louisiana, are interesting and probably typical. It was discovered that 36 per cent of the 1916 pupils examined had defects of speech that needed to be corrected in order to secure a reasonably acceptable speech. The defects ranged all of the way from many that involved only a few sound substitutions typical of baby talk or of sectional dialect to others involving serious articulatory and voice defects, including some that were rooted in severe physical pathologies or grave emotional disturbances.

It seems almost axiomatic that a public school system, such as ours in America, that stresses the preparation of its pupils for good citizenship, worthy home membership, intelligent use of leisure time, proper vocational adjustment, etc., etc., ought to equip them with the best possible speech, since oral language is the common medium of exchange in all these activities. The obvious way to provide the training for those pupils defective in speech would seem to be to provide special teachers trained in speech correction. However, a moment's reflection indicates that such a solution of the problem, even if it could be brought about, is not entirely satisfactory. The number of teachers required to handle adequately 36 per cent of the population of a given school system would make the cost prohibitive. In addition to the item of expense, it is unnecessary and uneconomical of time and energy for a special speech correction teacher who is capable of treating more severe

1. White House Conference on Child Health and Protection, *Special Education*, Report of the Committee on Special Classes, D. Appleton-Century Company, Inc., N. Y., 1931.

2. Nellie May Varnado, *A Survey of Speech defects in the Grammar Schools of Baton Rouge, Louisiana*, M. A. thesis, University of Louisiana, 1937.

speech defects such as cleft palate speech, paralytic speech, stuttering, etc., to spend his time working with minor and more easily curable difficulties. It seems obvious that the extent and nature of the problem of correcting defective speech in our public schools is such that it requires a concerted effort along several lines. It is my purpose to describe what seems to me to be an obtainable, ideal situation for the correction of speech defects in public schools and to discuss in more detail the part to be played by the secondary school teacher in this ideal situation.

In the first place, there should be available in strategically placed centers, specialists in speech pathology who could serve that community and the outlying territory. These experts might be located in educational institutions or in large centers of population, but they should be placed geographically so as to be able to serve a territory not greater than that of a circle with a radius of a hundred or a hundred and fifty miles—a convenient driving distance for outlying patients who come in for examination and diagnosis. The work of these specialists would be primarily diagnostic and prescriptive, i. e., they would spend little time in the actual treatment of cases but center their efforts on determining the cause of the defect, laying down the general outline of the therapy to be followed, and advising as to where and from whom such treatment could be obtained. Any speech correctionist, teacher or parent who needed help with a given case beyond that which could be obtained locally could refer the case to the nearest specialist for diagnosis and advice. Needless to say, such an expert should be thoroughly grounded in speech pathology, psychiatry and medical science. If possible, he should work in conjunction with a dentist, a neurologist and an ear, nose and throat specialist. Whether such speech specialists should operate privately or as state employees, and whether they should be associated with educational institutions, hospitals or medical clinics are matters that need not be debated here. It is possible that different administrative devices might develop to meet varying needs and situations.

The specially trained speech correction teacher would likewise play an integral part in this ideal set-up for speech correction. It would be upon him that the major responsibility for the actual corrective work would fall. Such a teacher would need a thorough background in general speech work with major emphasis on courses in speech correction. His training should include courses in related fields such as phonetics, voice science, psychology, abnormal psychology, mental hygiene and physical hygiene. It is assumed that, in an ideal situation, the services of such a speech correction teacher would be available in each school.

Large schools might require one or more full time teachers; smaller ones could be grouped in contiguous geographical units and served by one teacher visiting each school in turn for one or two days a week. The time of this speech correction teacher would be spent in locating the cases of defective speech, working with those that needed special attention in small groups or individually, advising with parents and teachers, and seeing to it that the more severe pathological cases were referred to the expert speech pathologist mentioned above. This teacher would particularly need to be able to diagnose the average run of cases correctly and to be an expert in clinical methods. His work would be largely with the middle group of cases as to severity. The severe cases would be referred to the expert pathologist; the milder ones treated at home by the parents or in school by other teachers under the direction of the speech correctionist. Some states have found it advantageous to foster such speech correction work by subsidies under which a portion of the teacher's salary is paid directly by the state, and by placing all of the speech correction work in the state under the direction of a state supervisor of speech correction.

We come now to a consideration of the place of the secondary school teacher in this system for speech correction. I am thinking more especially of those teachers who teach in the grades or in courses in high schools that stress various aspects of the pupil's relationship with his environment, courses such as speech, English, civics, economics, sociology, government, etc., although there is no reason why the cooperation of teachers of science, mathematics, languages, etc., should not also be available. It is upon these teachers that the task of correcting minor defects of speech most logically falls. By minor defects, I mean, essentially, those easily remedied. It is dangerous to describe a certain type of speech defect as minor since a relatively inconspicuous defect such as a few sound substitutions or omissions might result from a simple, uncomplicated cause and thus be easily cured, or it might stem from an abnormality that needed the combined attention of experts in several fields. However, in general, the secondary school teacher would work with cases of baby talk and other simple types of sound substitutions and omissions, with sectional and foreign dialect, with mild cases of habitual nasality and with some non-pathological voice problems. Bearing in mind the problem of available time, these cases would have to be largely those that could work by themselves with occasional advice and suggestions from the teacher, or those who could profit from a little extra training in connection with their regular class work. In addition, the secondary school teacher would cooperate as far as possible with the speech correction

speech defects such as cleft palate speech, paralytic speech, stuttering, etc., to spend his time working with minor and more easily curable difficulties. It seems obvious that the extent and nature of the problem of correcting defective speech in our public schools is such that it requires a concerted effort along several lines. It is my purpose to describe what seems to me to be an obtainable, ideal situation for the correction of speech defects in public schools and to discuss in more detail the part to be played by the secondary school teacher in this ideal situation.

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teacher in providing the proper classroom environment for, and in supplementing the training of, those cases under the direct supervision of the correctionist. Pupils whose defects were of such a nature that they could not be treated successfully by the ordinary teacher, or whose treatment required more time than could be given, would be handled by the speech clinician for the school.

It is not to be supposed, however, that even minor speech defects can be treated most advantageously by the average classroom teacher without some training in speech correction. Many teachers with no background in speech correction have, because of their interest in the speech problems of their pupils, done excellent work on their own initiative in this field. There have, likewise, been misguided efforts; attempts by untrained teachers to correct speech defects that have resulted in wasted time, if not in actual harm to the patient. It seems to me that the minimum requirements for optimum results on the part of these teachers would be an elementary course in speech correction and a course in phonetics. The course in speech correction should be especially adapted to the needs of those taking it. It should stress, particularly the recognition and treatment of speech defects. It should train the teacher to recognize severe defects so that he can select those cases with which he can work profitably and refer the others to more expert hands. It should give him the accepted techniques for handling minor defects bearing in mind the problems of motivation, self-guided work, and work done without benefit of complicated and expensive equipment. The course in phonetics should stress underlying phonetic principles. The teacher taking the course should become thoroughly familiar with the speech sounds and their phonetic symbols and with the methods of producing the sounds. Some consideration should be given to the application of this foundation knowledge to the correction of sectional and foreign dialects and other articulatory problems. With such a background, gained from these two courses of a semester each, the secondary school teacher would be adequately equipped to treat successfully a large number of minor defects that must otherwise go uncorrected.

Heaven is not gained by a single bound, nor is such a comprehensive program for the correction of speech defects in our public schools to be achieved overnight. It may require years of building. Perhaps it can never be achieved in full. It does seem logical that the place to start is at the bottom rather than the top. Any speech teacher or teacher in other fields with training equivalent to the courses described above can make a start in any school system. Some work, enthusiastically done, with cases within the range of the teacher's preparation, can soon

demonstrate the value of speech correction and perhaps lead to the securing of a regular speech clinician for the school. Teachers who are interested in the speech problems of their pupils can prepare themselves for such elementary correction work in a summer session at any institution offering the necessary background courses. It is even conceivable and practical that principals and superintendents might be willing to stimulate this type of work by offering a reasonable bonus to teachers who are willing to go to the expense of preparing themselves and to spend extra time in speech correction work.

Whatever the final solution of the problem of providing adequate speech training for all of those pupils in our public schools who need it may be, it seems evident that the cooperation of a number of agencies will be required. Administrators must come to see that the problem of eliminating speech defects is a serious one, and one that cannot be wholly solved by the hiring of a speech teacher or a speech correction teacher or both. It is, in essence, a school-wide, if not a state-wide problem.

TWO PARADOXES OF DEBATING AND A DOUBTFUL SOLUTION

BY JOHN B. EMPEROR
University of Tennessee

I have never known an educated or semi-educated person—doctor, lawyer, minister, professor, teacher of any kind, merchant, chief or successful thief—who didn't feel that debating was a fine thing. It was excellent for the boys—or girls. Admirable experience. Made them ready for the emergencies of life. And much more besides. But most of the people who so praise debating stay away from debates—enthusiastically. Debates are certainly fine—but not to attend. I wonder how many debate coaches go to other coaches' debates, if they have no ulterior motives? I suppose we do have among debate teachers that amiable perversion which has given us the legendary figure of the bus-driver holidaying on bus-top; but I have never encountered it. Does the coach of debate at X drive ten miles to attend a debate between Y and Z, or to attend a crucial game between their crack basketball teams? Between their basketball teams, I suspect, most of the time.

Nor is that at all surprising. For truly there is little justification for the rather grudging and sour-faced comparisons we sometimes hear made between the audiences which attend affairs allegedly of the in-

tellect and those which attend affairs avowedly of the body. "Three thousand at the basketball game last night, and twenty-seven here to-night at this fine debate!" Sad, perhaps, but very natural. We teachers of debate must recognize that that contrast is not fair to anyone. At twenty an athletic young fellow is pretty much at the top of his powers physically: he is beautiful to watch in action; he is obviously and absolutely first-rate—in *that*. At twenty a reasonably able young debater is simply not at his best intellectually; he can't be. He is a beginner, an intellectual fumbler: eager, profoundly interesting to the sympathetic teacher, often keen enough, but immature, unformed, comparatively ill-informed. *Comparatively* always, of course, for he is usually better provided with brains than most of his peers; but *absolutely* he is a green beginner of the intellect, nothing else. An intelligent, well-informed adult sees in the young athlete a finely articulated, efficient machine, usually immeasurably his superior in physical expertness; in the young debater he sees his inferior, hopeful, perhaps promising, but not a perfected creature. One paradox of debating is, then, that its finished product must be drawn from exceedingly unfinished materials.

A second paradox of debating is that its very technique, designed ultimately to produce better speaking, in its immediate operations produces a particularly bad kind of speaking. We have all seen what the formal regimen of debating may do to artless but naturally very pleasing speakers. The elaborate introduction, intrinsically so natural and justifiable, the defining of terms, the restatement of the proposition in the light of the terms defined, the waiving of matters irrelevant and the presentation of matters admitted, the framing of the issues and their partition, and then the careful building of the argument—all these things are reasonable, all potentially most valuable. But how swollen, heavy, and lifeless the end product can be! Yet without this angular, bony, unlovely framework, exceedingly paltry seems the debating which results. When the English debaters began coming to this country, most people were charmed with their informality, their urbanity, their easy, flippant, formless handling of what for courtesy's sake might loosely be labeled arguments. But their glib, amiable performance was calculated soon to make the judicious grieve. Our American boys were drab and sound, and the English debaters flashy and unsound; we were dull and respectable, they very bright but strangely spurious. Still, in formal debating our speeches can be so very heavy, so indigestibly soggy! The best metaphor is perhaps a biblical one: our arguing Davids in the rhetorical and logical armor of Saul lumber, and are ungraceful exceedingly; and yet—they ought to increase sufficiently in girth and stature to bear that armor with ease and deadly

readiness. But the process is, unhappily, a painful one to observe. That is what seems to me to be the second paradox of debating as too often we know it. Formal debating tends to be turgid; informal, easy-going debating, trifling.

I mentioned a solution in the easiest place to mention it—in my title. I haven't any, or at least no good one. The solution *could* be humor and a sense of ironic perspective, sanitive and cleansing wit, that "certain gaiety of spirit" of which Rabelais speaks so pertinently. But young people are very solemn when they come to ideas (or very contemptuous of them), and almost by definition they are devoid of perspective. Nevertheless, somewhere in that element of lightness of touch, of joy in ideas, not in funereal earnestness, must lie whatever hope there is of making *some* people, at any rate, like debating. I think we ought to simplify our debating greatly, certainly in regard to the use of the terms of the art: a debate which thrusts its technique upon its audience is to my mind likely to be intolerably bad. We know the horrid signs: "The first point which I will treat first is . . ." "Our opponents should remember that they have the burden of proof," and the rest. And we debate teachers could constantly suggest that the pursuit of truth is a jolly, high-hearted quest—a bracing gallop across venturesome country, not a mournful cavalcade to a dead fact's grave. To hold to sound argument and yet not to parade our soundness, to increase our students' persuasiveness by encouraging light-heartedness and a sense of humor—in these two ways something could be done, not necessarily to command success, but at least to deserve a modest portion of it.

BACKGROUNDS FOR INTERPRETATION

BY GERTRUDE E. JOHNSON
University of Wisconsin

This article reprinted from the Emerson Quarterly of 1932, with the permission of the author, is printed by special request. It is of especial interest as Miss Johnson was a guest speaker at the Nashville convention. Although written five years ago, it is peculiarly timely today, and is of particular interest coming from this distinguished teacher and interpreter.—Editor's Note.

J. B. Kerfoot, in his delightful and informative book *How to Read*, says, "The living we ourselves do is never really comprehended by us until we have read and reread it into other lives; and the infinitely various livingness of others is never really grasped by us until we have read and reread it into as many as may be of those potential selves that

life has denied us the chance to be. We are populous with unrealized selves; with might-have-beens; with partially weres; with sometimes ares; with may-yet-bes. The terms of one's own equipment are the only terms in which anything can reach us."

Surely this covers all the essential factors concerned in a discussion of "backgrounds." To be sure, we have heard much of a similar nature since Mr. Watson announced, as something more or less new in the world, that, "To every stimulus the organism receives from without, it makes a definite response, the nature of which depends upon both the *stimulus* and the *past experience* of the organism." Along in 1891 Dr. S. S. Curry was stating very clearly and concisely that, "A man cannot express what he does not possess." Surely this last is only another way of stating that the response made by an individual will depend upon his past experience.

Since most of our teaching must of necessity bring to us those whose past experiences are definitely limited, the problem of furnishing these people with adequate backgrounds, or of stimulating them to a realization of their needs in this direction, is one of the most difficult things the teacher of interpretation has to do. Superimposing backgrounds would seem to be well nigh impossible, and yet we are almost forced to some such process.

I am, for this discussion, holding my thought to but one phase of the general field of speech training, that of interpretation excluding acting. I am thinking of certain differences which must inevitably hold in the matter of background preparation for those who would work in this field as compared with those who wish to do scientific work; in other words, the old question of art and science.

As time passes I trust that another generation in our educational departments of speech in colleges and universities will require rather different preparation for those who wish to specialize, to teach, in the artistic angles of the speech field. Students wishing to prepare for interpretative reading and teaching, for instance, should have much better and much more complete language training. Latin should be required, philology, all subjects which will help students to know beginnings of language, history and comparisons of language, implications and meanings of words—these subjects will be forever a help in the understanding of literature as well as denoting a type of scholarship co-equal with the scientific as it is designated. The present enthusiasm for phonetic training is all very well but it is too often an outer veneer, another way of seeming to know the trade, another skill, and the reason for this lies in the utterly inadequate language-training background of the average student, undergraduate or graduate.

The last ten or fifteen years have seen so many changes in curriculum requirements one cannot enumerate them, but surely we will agree that the numbers of students who get degrees with little or no language training, possibly some Spanish or French—as little as possible, for they are “hard”—has increased enormously. Those who are to lead in the planning of work in academic departments in the next step forward should require much more authoritative backgrounds in philology, language and literature.

The last decade has been a busy one. It has seen departmental building, especially in the field of speech, that has not been equalled in any similar period heretofore. We have all been acutely aware of foregrounds, of departmental necessities, of specializations within our field, of degrees, of theater equipments and staffs, of scientific approaches including laboratories with instruments, and lastly with “sound equipment” of various sorts. Surely this has brought us into a position where we could safely stop and evaluate the material with which we work in the shape of human beings, to consider more completely what their backgrounds are as they come to us for work in speech, either as undergraduates or graduates. Surely, if we expect all the physical set-up we have acquired to “prove its worth,” we need to keep a continually careful and discriminating eye upon the people we accept for work in the field of speech.

Remember, I am holding in mind only those who are interested in teaching in the field of interpretation, those who wish to interpret for others, those who must forever be under the requirement set forth by Whitman of “the developed soul,” which requirement is presaged in the opening quotation from Kerfoot. In our increasing spread of courses and requirements within our departments, undergraduates are forced to cover so many hours in these alone that many allied and valuable contacts are denied them. My personal experience is that students are woefully lacking in English background. Many a student is graduated a major in speech who has never had a college course in Shakespeare. Persons who wish to teach interpretation should have as complete a knowledge of English literature as those who are to teach in the latter field. If some one says that this is impossible, time will not permit, I can only reply that this is a period of re-evaluations and adjustments and since we have increased the numbers of courses, the numbers of departments, the numbers of students, the numbers of everything, we should now demand a longer period than four years for proper preparation.

Questions of taste and culture, art implications of contrast, form, unity and balance, the creative impulse, and above all elements of criti-

cism, these the teacher of interpretation and the interpreter of literature will forever encounter. Comparative studies of art in all its forms are essentially valuable for the interpretation of any one art. If we are to "hold a mirror up to nature" and "embody the very age and body of the time" then we must *know* our life and times, and to know our life and times means that we must know other lives and times. Only by comparison can we dream of interpreting our present or ourselves to the world and to each other. The task of the interpreter is never easy, and never finished.

The background of every worker in the field of interpretation should include a clear view of the life and work, the efforts and failures, the *ideals* of all those who have labored to make expression, particularly interpretative expression, of real value in the education of a personality. Too often students know only the tenets of the particular school in which they spent two years; too often they know only the text-book they studied and possibly the *faults* in several others. Interpretation does not exist in any text nor in any school and yet, after many years of teaching, I am still meeting people engaged as I am in teaching interpretation who seem reasonably certain that interpretation began and ended in the school in which they were trained, or in the text they used. Those who encourage such a background should think well of what it means in the development of creative interpretation. This type of background will, I trust, disappear eventually. It is a bar to the finest attainments of the interpreter and teacher of interpretation.

There are so many splendid books which help us to evaluate the life about us today that the list may be infinitely varied. "The Conquest of Illusion," "The Primitive Mind and Modern Civilization," "What Life Should Mean to You," "Humanity Uprooted," and "A Preface to Morals," are but a few of the books which serve to widen our horizons and help in the building of a sympathetic, synthetic reaction which is utterly essential for the teacher of interpretation, and for the interpreter.

Reading backgrounds may be increased by pursuing some such plan as the following:

I. Science and Art

- "The Creative Will," W. H. Wright.
- "The Creative Spirit," R. W. Brown.
- "The Creative Imagination," June Downey.
- "Imagination and Dramatic Instinct," S. S. Curry.
- "Science and Poetry," I. A. Richards.

"Man's Supreme Inheritance," M. Alexander.
"Esthetics of Motion," G. H. Brown.

II. Philosophy and Art
"What is Art?" Leo Tolstoy.
"Beauty, An Interpretation of Art and the Imaginative Life," H. H. Parker.
"The Dance of Life," Havelock Ellis.
"The Meaning of Culture," J. G. Powys.
"The Road To Culture," C. G. Shaw.
"The Province of Expression," S. S. Curry.
"The Philosophy of Art," E. H. Griggs.
"Poetry and Religion," George Santayana.
"The Interpretation of Poetry," George Santayana.

III. Music and Speech; Musical Analogies
"Poetic Values," J. G. Neihardt.
"The Speaking of English Verse," Elsie Fogerty.
"Hypnotic Poetry," E. D. Snyder.
"Poetry and Contemporary Speech," L. Abercrombie.
"The Real Rhythm in Poetry," K. M. Wilson.
"Sound and Meaning in English Verse," K. M. Wilson.
"The Writing and Reading of Verse," C. E. Andrews.
"Music and Poetry," Sidney Lanier.

IV. Criticism
"Literary Criticism," P. M. Buck.
"Practical Criticism," I. A. Richards.
"The Uses of Poetry," A. C. Bradley.
"The Study of Literature," Louise Dudley.
"The Way of Makers," Marguerite Wilkinson.
"The Fine Art of Reading," Sir Arthur Quiller-Couch.
"Poetics," Aristotle.
"On the Sublime," Longinus.

I trust I do not need to point out in concluding that no amount of reading, no amount of knowledge, intensive or extensive, completes a background. Only life and living does that. As I have before indicated, our students are too young for much of life or living to have functioned. But surely we have a duty and a privilege. As I see it, we must urge and assist our students to finer and clearer thinking, and to a more kindly and sympathetic understanding of life and living. Art and beauty *must* be preserved and nurtured—a world is lost without these concepts and practices. The interpreter has an opportunity granted to few in this respect and his house is one of many mansions.

PSYCHOLOGY AND PUBLIC SPEAKING

By ARGUS TRESSIDER

State Teachers College, Harrisonburg, Va.

Text: "The speech teacher who takes either the psychological or the rhetorical approach cannot get along without patterns any more than he can get along without behavior. But he never bothers his head about any inherent conflict between the two; he simply uses behavior-patterns to meet situation patterns. If this be Behaviorism, or if it be *Gestalttheorie*, make what you will of it."

(G. W. Gray, *Quarterly Journal of Speech*, Feb., 1929).

I have been absorbing a great many arguments that attempt to prove, on the one hand, that our mental processes can be interpreted only in terms of subjective wholes, "configurational responses" and, on the other hand, that they can be interpreted only in terms of behavior, muscular, kinaesthetic, and visceral responses. The Gestaltist, Kohler says, "The only difference between the behaviorist and me is one of completeness; the behaviorist sees a single theory of epistemology and, as an extreme purist, he dwells exclusively on this one point, ignoring the context from which it has been taken. I am fully aware of this context."¹ The Behaviorist, Watson, sniffs at *Gestalttheorie* as one of the "illigitimate children of introspective psychology,"² and another Behaviorist, Woolbert, says that "Mental processes . . . are described best in terms of the behavior of the organism as a whole."³ Between these diametrically opposing views there should somewhere be a truth, either in the direction of one or the other, or in a clear compromise. Apparently, however, truth for the psychologists is an inflexible deity who has definitely taken one side and has nothing but contempt for the other side.

My own attitude towards psychology, so far as it directly affects my immediate problem of applying it to public speaking, is that of Mr. Gray, from whom I have taken my text for this paper. It seems to me that whether the speech teacher contemplates emotion, gesture, attention, and the other mental and physical concomitants of articulate expression as the patterns that so violently agitate Professors Parrish and Ogden, or as the integrations of reflexes, as Woolbert and Gray want them to be, makes little difference. His job is to develop effective speech. If he can do that best by the method of trial and error, the conditioning of the reflexes, well and good. If he can do it by the Gestaltist method of "assimilation, gradation, and redefinition,"⁴ build-

1. *Gestalt Psychology* (1929), p. 34.

2. *Behaviorism* (1930), p. 4.

3. "A Behavioristic Account of Intellect and Emotions," *Psychological Review*, July, 1924.

4. W. M. Parrish, "Implications of Gestalt Psychology," *Quarterly Journal of Speech*, February, 1928, p. 18.

ing up configurations, well and good, too. If he wants to combine the two methods, or, as his confused mind will doubtless suggest to him, if he feels that so far as his work is concerned there is essentially no difference between the methods, in spite of all the controversy about them, he can do exactly as well as either a belligerent Gestaltist or a scornful Behaviorist.

In brief the psychologist may go on quarreling with his brother-psychologist in a sort of perpetual Cain and Abel relationship, the different groups taking turns at the role of Cain. He may call forth all the resources of his vocabulary of technical jargon to prove that a stage-fall or a gesture may be more satisfactorily studied through "situation-response," as Professor Ogden calls it, than through response to situation, as the Behaviorist calls it. He may show that the mind is the product of introspective patterns of instinct, perception, affection, and memory, or that it is the product of mechanistic chains of reflexes. He may argue that wholes are more important than the parts that make up the wholes or that the parts equal the wholes or that there is essentially no difference between the configurations, or wholes, and the integrations of reflexes, or parts. When he comes down to the concrete application of the principles he has painfully established, however, he usually says what might be arrived at equally well by the use of a hostile system or by the use of no system at all.

The James-Lange theory of emotion serves as a good example of a battle-ground for the psychologists of conflicting beliefs. This theory, formulated about the same time in the last quarter of the nineteenth century by William James in this country and C. G. Lange in Norway, held that "the bodily changes follow directly the perception of the exciting fact," and that "feeling, in the coarser emotions, results from the bodily expression." This early, half-introspective, half-behavioristic idea has been attacked on all sides and, in general, discredited. Philip Baird, for instance, declares that "The real and essential quality of an emotion is to be found neither in sensory returns from the viscera nor in those from skeletal muscle," but that its source is in the "cerebral cortex and the diencephalon."⁵ Watson, the Behaviorist, attacks the James-Lange theory on the ground that it is "introspective," and that no experimental approach to it is possible. Kohler, the Gestaltist, approaches it warily, since it smells suspiciously like a subjective form of Behaviorism, then qualifies a broad acceptance of some of its applications. Ogden does not mention the theory in his book, *Psychology and Education*. Parrish discusses it carefully in his article, "Implica-

5. "Emotion," Chapter XII in *Foundations of Experimental Psychology*, ed. by Carl Murchison.

tions of Gestalt Psychology," *loc. cit.*, then, after saying that probably James and Lange were wrong in their explanation, accepts the implications of the theory by maintaining that Nature tends to form a perfect pattern or whole, completing the circuit of emotion begun in a physical action.

The wise speech teacher, best illustrated in Professor Winans, disregards all the trivial bickering about whether completing a circuit isn't exactly the same thing as response to stimuli, or whether Nature tends or doesn't tend, and takes what is applicable to his work. He knows that whether or not emotion arises in the diencephalon and whether or not James's introspection was scientific, there is enough truth in the James-Lange theory of emotion to make it very useful in the teaching of speech. "Put yourself in the bodily position of confidence," he says to his students, "and you will feel confident. Put yourself into the attitude of attention, and you will attend. Look and feel friendly and courageous, and you will be friendly and courageous." He doesn't say, "Here is a situation calling for anger. The stimulus is a punch in the nose. It should evoke a response, by sending a message from the quivering nose through the cerebral cortex to the viscera and striped muscles." Neither does he say, "This emotion of anger is a whole in itself, a part of a still larger pattern of emotion, which is begun by the pattern of sensation. Nature will complete the circuit to make all a total configuration."

On the whole, Behaviorism seems more sensible than *Gestalt-theorie*, and in the final analysis the Gestaltists agree to most of the same things that the Behaviorists believe, except that they call them by different names. If I had to declare an affiliation to one or the other, instead of seeking some middle position, or abandoning the technical hair-splitting altogether, I believe that for me as a teacher of public speaking a moderate Behaviorism has more practical application than Gestaltism or, indeed, any of the subjective psychologies. I believe this because, as G. W. Gray points out, the propositions of the Behaviorists, in which Gestaltists in general concur, are:

1. Mind or mental activity is what the organism is doing, how it is behaving.
2. The organism tends to act as a whole, and works best when working as a whole.
3. The organism responds, not to isolated stimuli, but to situations.⁶

The Behavioristic emphasis on the efficacy of the trained habit,

6. "Gestalt, Behavior and Speech," *Quarterly Journal of Speech*, June, 1928.

the examination of the part as affecting the whole, and its scientific basis of experimentation are much more acceptable in the study of the speaker's attention and emotion, besides the physical manifestations of gesture and movement and expression, than the vague Gestaltist "recombination and articulation of materials" and classical virtue of "periodicity in style."

My definite impression of the place of psychology in speech, in summary, is that, though one should know what the schools of psychology teach, one must have infinite patience and discretion in applying intelligently the truth that even the scientific quibbling of the psychologists cannot entirely conceal.

THE GIFTIE GIE US

By HELEN OSBAND
University of Alabama

*"O, wad some Power the giftie gie us
To see ousrels as ither see us!"*

Although a great deal has been written of late years about the value of visual education through motion pictures, little has been said about the value of the motion picture as a device to show the student what he himself is doing as others see him. The cinema has become such an integral part of our recreational and educational life that we fail to realize that another dream of the seemingly impossible has again been realized; and its importance to those most vitally concerned with its use—the teachers of speech—is just beginning to be felt.

That this particular form of educational picture has gained favor and is being used by some educational institutions is true. Films are used by physical education departments to help students improve form in tennis and golf, while pictures taken of marching formations have been found the most effective method in making perfection of movement easier and more rapid. Particularly has it proved valuable in football, where the analysis of each player's work is made possible. It is said that most players would rather meet the mythical All-American than face the screen test of the candid camera; for any false movement, often too rapid or intricate to be perceived during actual play, can easily be detected on the screen.

As the device for analyzing movement the motion picture has proved its worth. Can it aid the teacher of speech? Are the returns

on the use of films commensurate with their cost and trouble? Would it prove a more efficient instrument in speech instruction?

Perhaps the seeming indifference of most speech teachers in a field in which one would expect them to be so deeply interested is due to the feeling that the price of taking pictures is prohibitive. Such reasoning is fallacious; as the following table of figures will show.

With the advent of the less expensive cameras and 16 mm film, it is possible to buy good equipment for around \$170.00.

To quote prices on two styles of camera only;—Cameras suitable for outdoor work can be bought for \$48.50; while cameras with lenses suitable for indoor photography can cost as low as \$88.50.

Projection machines can be purchased from \$59.50 to about \$80.00, depending on lens and lamp power.

Films for outdoor exposure costs \$4.50 per 100 feet and for indoor \$6.00. This, of course, includes processing.

As there are 250 seconds to every 100 feet of film and as twenty seconds is sufficient for demonstration, ten to twelve scenes can be taken on one film.

On the bases of 100 students a semester \$120.00 worth of film will give each student two scenes between twenty and twenty-five seconds in length.

By charging a laboratory fee of \$1.00 a semester, all equipment would be paid for over a period of two years.

In one western university a former student reports that a laboratory fee of \$2.00 a semester is charged each student for which he receives a screen test, voice test, picture of his voice and a radio test, at the beginning and end of each semester.

As a more effective instrument of instruction we quote from an article written by A. M. Jordan in the High School Journal: "The motion picture film has demonstrated its influence in the field of education. Knowledge set forth by it is remembered as well as if not better than when perceived through other channels . . . attitudes are more easily changed. . ." In this last statement lies the secret of the motion picture as an aid to instruction in speech. Attitudes ARE MORE EASILY CHANGED.

All will remember the court scene in the motion picture, "Mr. Deeds Comes to Town," where that estimable gentleman showed up the eccentricities of his fellow citizens. Each spectator was highly amused at the discomfort of other "doodlers," but was utterly amazed to find that *he himself* was one. Thus it is one of the greatest problems of the teacher of speech to correct lifelong habits of similar "doodlers," who

are unwilling to believe that such habits can possibly make any real difference.

Some time ago a "beauty parade" was held. It was to be judged by one of the country's leading male dancers. The girls were pretty, their gowns were striking, but the old slogan, "She was beautiful until she took a step" applied all too literally. Last minute efforts to train these young women to walk across a short platform, easily and naturally, were of no avail. They simply could not realize that even a dancer would judge them by their posture rather than their clothes! Would the candid camera have helped the frantic director?

The best example of what the candid camera can do to help such a situation is shown by an experience which the author had a few summers ago at a summer colony. An energetic group of amateurs decided to form a movie club and go in for writing, acting and shooting a silent picture. These young people had all participated in amateur theatricals and were considered "pretty good." Try-outs were to be very simple, merely walking, sitting, smiling, shaking hands and registering surprise in front of the camera. The would-be movie stars eagerly waited to see their screen tests, but their enthusiasm was short lived. No well trained voices or clever lines were there to offset physical deficiencies. They saw themselves on the screen just as they were—limp gestures—halting walks and flopping movements.

One young woman, a girl whose charm of personality made her a particularly attractive leading lady, had been playing in a stock company all winter. She had a bad habit of raising her eyebrows for emphasis. She admitted that she had known of this fault since grade school days, and that many teachers had tried to correct it, but she said, "I never for one minute realized how really terrible it looked, *what can I do to stop it?*"

Another young woman took quite a different attitude. She had a very bad walk, jerking her knees outward at each step. She laughed gaily at herself, "Why the photographer must have been drunk when he made that shot of me, you know I don't look like that!" It would take more than one "try-out" for this hardened case, but most were eager to improve, *if anyone would only tell them how*. There was no room to doubt that seeing themselves as others saw them had done wonders for this group.

By no means is the intelligent use of the moving picture camera a panacea for all the difficulties encountered in the teaching of movement and gesture. Though the acid tests of the cinema relieves the teacher from relying on the auditory sense alone and will help develop a "more critical and objective attitude" toward physical improvement,

there are certain added responsibilities. When they cry for help, "What can I do about it" comes, corrective exercises. Often in teaching, criticism and analysis are readily given, yet the teacher fails when it comes to a knowledge of the proper remedy and the corrective methods necessary for real improvement. The follow-up also is too often neglected.

Frederick W. Hile of the University of Denver in his talk before the Rocky Mountain Speech Conference in February, 1936, tells us:

"The first thought that comes to one, in regard to this subject is that the possibilities are so great as to be almost unlimited. However, the three chief benefits to be derived from the use of the camera "shot" of the speech students' work and the three fields in which the possibilities for future development are most unlimited are: First, as a device for obtaining a more objective view and greater adjustment of personality on the part of the student and as a means of motivating further and more careful study. Second, as a device for studying and developing general and specific aesthetic attitudes, tastes and values in the student. And third, as a means of developing a more critical and objective attitude toward the stage, the cinema and the other aspects of life in an Art form."

Only one small phase of the many possibilities of the use of the movie camera has been discussed in this article, yet of all the branches of education, the department of speech should be the leader in developing its many uses. "The Giftie Gie Us!"

A SURVEY OF SPEECH ACTIVITIES IN THE VARIOUS STATES

BY SARA LOWREY
Baylor University, Waco, Texas

PURPOSE: To find out the status of Speech Training in the United States.

SOURCE OF INFORMATION: Offices of the Superintendents of Education.

NUMBER OF STATES FROM WHICH ANSWERS WERE OBTAINED: 33.

QUESTIONNAIRE:

- I. Do the public schools in your state take part in interscholastic league contests? 25 *affirmatives*.
- Debate? 26 *affirmatives*.
- Declamation? 24 *affirmatives*.
- Extemporaneous speaking? 21 *affirmatives*.
- One-act play? 23 *affirmatives*.

II. Do you give credit for speech in high school. 25 *affirmatives*. If so, how much is allowed? $\frac{1}{4}$ and $\frac{1}{2}$ is the majority. Is speech required in high school? 3 *affirmatives*. How many high schools offer speech training? *About 2/3 of those states replying affirmative*. What is the nature of the courses? *Debate, Public Speaking, and Dramatics*. What method of evaluation for affiliation? *Depends on individual teacher*.

III. How much speech training is required for those who coach: Debate? *24 semester hrs, A.B. degree plus 16 semester hrs...* Extemporaneous speaking? *Same*. Declamation? *Same*. One-act plays? *Same*. How much speech training, if any, is required for: Teachers in elementary schools? *None*. Anyone seeking a state certificate?

STATES FROM WHICH INFORMATION WAS OBTAINED:

Kansas	Kentucky
Nevada	Rhode Island
Wyoming	Idaho
Virginia	North Dakota
Delaware	Mississippi
California	South Carolina
Florida	Pennsylvania
Texas	Illinois
Connecticut	Massachusetts
Maryland	Colorado
Oklahoma	Michigan
Maine	West Virginia
Vermont	Nebraska
Louisiana	Utah
South Dakota	Oregon
Wisconsin	Missouri
Ohio	

This survey is by no means complete. One letter only, was sent to each state in the United States. No information was sought except from the office of the State Superintendent of Education.

Some conclusions which may be drawn from this survey are as follows:

Speech is already in the schools in the form of contests. These contests are fairly well distributed among the various speech activities such as debate, declamation, extemporaneous speaking, and dramatics. In most schools the training is given as extra-curricula.

The amount of credit for speech training in high school is on the increase. The type of training offered is largely that of debate and public speaking with some dramatics. The writer has evidence of the fact that some general fundamental courses are offered and are on the increase.

Perhaps the most unsatisfactory element in this information is in regard to teacher training. Many of the states do not require special training in speech for teachers who handle speech activities. Many of the states seem to regard the study of English as satisfactory preparation for the teaching of Speech.

In no case is speech required as a part of the training of elementary school teachers although speech activities are in the elementary grades of most of the states.

It is hoped that this survey will help to stimulate the teachers of speech and the state associations to take a more aggressive attitude towards the situation. The experience of some of the teachers of speech has been a very pleasing one in regard to their contacts with administrative officers of the states, school superintendents and teachers who desire training in speech. Our problem is no doubt one of exposition rather than argumentation.

EDITORIALS

IS IT I?

By Orville C. Miller, Vanderbilt University

The sacred things for which the Southern Association of Teachers of Speech stands are being "thrice denied." Our professional advance in the South is being betrayed. Have we asked ourselves, "*Is It I?*" Have we successfully met, and given, this *face to face challenge*?

Have we met OURSELVES FACE TO FACE and found only assuring loyalty to the highest ideals and practices of our profession? Have we CHALLENGED FACE TO FACE at least *two* prospective members besides ourselves (many more if at all possible) and *secured* their memberships for our Association? Have we ANSWERED FACE TO FACE the challenge of some other definite and concrete service to this Association? Only when we have should we feel able to meet members of this Association face to face and answer, without faltering and with a clear conscience, that searching query, "*Is It I?*"

How will we answer? When will we answer?

Should not our cry be: "NO, *it is not I*. My Association is no longer 'thrice denied' by me, for I am an active paid-up member of the Southern Association of Teachers of Speech and I have gained at least two other members. (I am also an active worker in my State association and a member of the National). Nor do I longer betray our professional advance in the South. I subscribe to the following decalogue:

"(1) I will myself attend the Annual Convention of the Association on March 31 to April 2, at the Henry Grady Hotel in Atlanta, and will urge and assist at least two others to attend.

"(2) If a college teacher, I may be counted upon to enter a full delegation in our Association Tournament on March 29 to 31, in Atlanta.

"(3) I have read the many helpful articles and even written one myself and supplied some of the news carried in our SOUTHERN SPEECH BULLETIN.

"(4) I have unstintingly given of my services on active-the-year-round committees, and (or) the Annual Convention program of this Association.

"(5) I do not practice nor countenance *plagiarism*. I do not promote or wink at NON-payment of royalty on royalty plays, nor allow my students to speak claiming directly or indirectly as their own product any part or the whole of a debate, oration, or interpretative read-

ing not actually composed by them. Nor do I indulge in or permit the breaking of copyrights through the copying of any such materials or other printed matter without permission from the publishers.

"(6) I should come to my work with a preparation in speech knowledge, experience, and personality far in excess of that which I am called upon to teach. I must never cease to be a student of my profession.

"(7) I recognize the urgent need of much fruitful interchange and influx of practical council and experience, as well as additional scientific experimentation and research in the problems of speech education and outstanding speech personalities of our region.

"(8) I conceive that the SATS should, among its other functions, serve its member states as a clearing house, and as a means of coordinating policies and committee activities promoted in this area by our State, Southern, and National associations.

"(9) I have offered to the administration of the Southern Association suggestions of ways and means of improving the value of this Association to this area and to the National and several Southern State associations.

"(10) I have thus accepted my full responsibilities as a teacher of speech in good standing, and am living THE GOOD LIFE in my profession."

Let us *answer* this vital question NOW, *do* these things NOW—for ourselves, for our profession, for our southern region. Let us no longer "thrice deny" and betray the best that is in us and the cooperative advance of our profession in the South. *Come, join us* as we *acquit our obligation*, make *our contribution* to that advance. CHALLENGE fellow members of our profession FACE TO FACE with this query. Make the meeting, and giving, of this *face to face challenge* the KEY-NOTE of our Association's activities during the current year. Meet the problems of southern speech education EVER FACE TO FACE and see that our State, Southern, and National associations *cooperate* with one another *face to face*. BEGIN TODAY!

* * * * *

THE NATIONAL CONVENTION

Word from Mr. H. A. Wichelns, President of the National Association of Teachers of Speech, states that the Twenty-second Annual Convention will be held in New York at the Hotel Pennsylvania, December 29, 30, 31, 1937.

He states that the convention will give special attention to forensics, oral interpretation, and high school teaching of speech. In the

first the question of debate tournaments will be threshed out. For the second an elaborate program, headed by a committee composed of Professors Gertrude Johnson, Sara Lowrey, and J. T. Marshman, will take up the values involved in oral interpretation. This is the first stage of a three-year plan. For the third, the emphasis will be on practical teaching methods, calling on teachers from all over the country to report on devices that have been successful.

Other sections are:

High School Curriculum.
Teacher Education.
Elementary Schools.
Junior College.
Research in Oratory.
Phonetics and Voice Science.
Tests and Measurements.

Radio talks and machines for voice recordings and motion picture cameras will be discussed.

The American Educational Theatre Association and Speech Correction Association will also meet during these regular convention days.

Add to this a long list of distinguished speakers and all the attractions New York can offer—result, an embarrassment of riches. Don't miss it.

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1938 ALL-SOUTH SPEECH TOURNAMENT AND FESTIVAL

By Glenn R. Capp, Baylor University

The Southern Association of Teachers of Speech will again sponsor a speech tournament in conjunction with its annual convention for 1938. In keeping with the purpose of this tournament, the promotion of extra-curricular speech activities in the South, the program of the meeting has been enlarged to provide for a speech festival. The main feature of this festival will be an extempore-oral reading demonstration which will be held in connection with the All-State Luncheon. The contest committee has been at work all summer making plans for this meeting and has earnestly endeavored to arrange for the best tournament and festival in the history of the Southern Association.

Numerous reforms were suggested at the convention last year and the tournament committee has made extensive investigation of each suggestion. Among the reforms suggested was the printing of a booklet of regulations for all contests as well as other information about the convention proper. This booklet is now being compiled and

will be mailed to each member of the association around the first of November. This article will deal only with a few general provisions for the tournament and festival, and reference should be made to the forthcoming booklet for complete rules and regulations.

Time and Place

The 1938 SATS Tournament and Festival will be held in Atlanta, Georgia, at the Henry Grady Hotel, starting at eight o'clock A.M. Tuesday, March 29, and extending to noon, Thursday, March 31. The convention will begin at noon, Thursday, March 31, and extend through Saturday, April 2. This earlier date was made necessary because of conflicting conventions and tournaments. Careful investigations were made to avoid conflicts and to arrange the most satisfactory dates possible.

Topics for Debate and Extemporaneous Speaking

The proposition for debate is: "Resolved, that the Several Southern States should adopt a Unicameral System of Legislation." The topic for extemporaneous speaking is: "Farm Tenancy in the South."

These topics were selected by vote of those schools who attended the tournament last year. Early last spring a ballot was mailed out asking for suggested topics. Over 50 topics were suggested for debate and extemporaneous speaking. Of these, the five topics receiving most frequent mention for each contest were again submitted to the various member schools for their preferential ranking. The topic in each contest receiving the lowest total vote on this ballot was the preferred one. The topics submitted and the final votes were as follows:

<i>Topics for Debate</i>	<i>Total vote</i>
1. Unicameral Legislation	36
2. Industrial versus Craft Unions	45
3. Reorganization of Federal Courts	47
4. Neutrality Legislation	50
5. Lowering of Price Structure	73

<i>Topics for Extemporaneous Speaking</i>	<i>Total vote</i>
1. Farm Tenancy in the South	40
2. Reorganization of Political Parties in U. S.	41
3. The International Situation and World Peace	41
4. Communism and Fascism in the World Today.....	45
5. Federal Regulation of Business	58

Special Debate Section for Junior Colleges

At the convention last spring the tournament committee was authorized to investigate the advisability of a special section for junior

colleges, and to establish such a section if the investigation revealed sufficient demand. The results of this investigation caused the establishment of a special section, in debate only, open to junior colleges and to senior colleges who use students of freshmen and sophomore standing. Junior colleges will not be permitted to enter the debate sections for senior colleges, but the entering of junior teams by senior colleges will not debar them from also entering the senior college divisions. In the junior division for debate the teams may be composed entirely of men, entirely of women, or mixed teams. There will be separate divisions for men and women in the senior college tournament. Junior colleges will be permitted to enter the other contests in competition with senior colleges, as there is no special section for them except in debate.

Changes in Regulations for Debate

There will be eight rounds of debate for all teams. If winners can be determined at the end of the eight rounds no further debating will be necessary. If there are ties between two or more teams in the respective divisions one or two additional rounds will be necessary. By use of a mechanical set-up teams will draw for places immediately before the first round and this drawing will determine their position throughout the tournament. This mechanical set-up will also provide that each team change sides after each round. By the use of this plan all teams will be assured of a minimum of eight debates; this should more nearly compensate for the preparation of a different question for one tournament only heretofore.

Special Section for Women in After-Dinner Speaking

Because of the increasing interest in after-dinner speaking a special section has been added for women in addition to the section for men. This contest will be conducted in the same manner as the men's section has formerly been conducted.

Oratory and Extemporaneous Speaking

No changes have been made in the regulations for oratory and extemporaneous speaking. There will be sections for both men and women in each contest.

Speech Festival

A speech festival will be held to supplement the tournament contests. The principal feature of this festival will be a demonstration in extempore-oral reading. It is being planned that this feature of the festival be made a part of the All-State Luncheon. Each association president is requested to present at least one student extempore-oral reader from his association. This feature of the meeting will not be held in the form of a contest but rather as a demonstration in superior

extempore-oral reading. Reference is made to an article by Miss Gertrude Johnson, "As It Was In The Beginning," in the Speech Bulletin, December, 1931 (Quarterly Journal Supplement) for further information relative to this feature of the program.

Investigation of Extra-Curricular Speech Activities

Motions carried at the business session of the SATS last spring authorized an extensive investigation of extra-curricular speech activities in the South. This project is now under way and provides for investigations of the following matters: (1) Relative values and possible improvements of (a) speech contests and tournaments, (b) student assemblies, (c) student institutes of human relations through speech, (d) speech festivals, as applied to forensics as well as interpretative speech; (2) Problems involved in the relationship of the SATS tournament to the convention with the possibility of a recommendation for the continuation of the present practice, or of holding the convention at one date and place and the tournament at another. These matters are now being investigated and full reports will be made at the forthcoming convention of the SATS.

On to Atlanta

This article is only a brief general discussion of some of the projects now being carried out to improve the tournament. Complete regulations will be sent out in the near future in the form of a convention and tournament booklet. Plan now to attend the tournament-convention in Atlanta, Georgia, March 29 to April 2, 1938.

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NINTH ANNUAL CONVENTION

Henry Grady Hotel, Atlanta, Georgia—March 29-April 2, 1938

BOOK REVIEWS

HANDBOOK OF BROADCASTING. By Waldo Abbot. New York: McGraw-Hill Book Company, 1937. pp. 415. \$3.50.

It is refreshing to hear an author say in the preface to a textbook that the subject itself cannot be taught by a text. Although the student needs actual microphone experience to learn broadcasting, he can find the necessary facts and information in this book. It is the first I have seen which covers every phase except engineering. The series of chapters dealing directly with speaking over the microphone is especially practical. The author takes the principles of effective public speaking and shows how they must be adapted to the radio. He offers specific suggestions on the style of delivery, breathing, pitch, volume, speed, pronunciation, articulation and dialect.

After the general instructions on speaking there is a discussion of the techniques of specialized programs, including news commentation, sports announcing, special features and events, round tables, interviews, choral reading, and interpretative reading programs. Radio Drama, Programs for Children, and the Musical Mike are given separate chapters and more expansive treatment. Various kinds of public service programs are also discussed. In the field of radio writing, Professor Abbot also gives specific advice on technique for commercial copy, lectures, plays and lessons. The specimen manuscripts are an interesting and helpful feature.

Another section of the book discusses the value and use of the radio, the public address system, and sound recording equipment in the school. It suggests such a variety of possibilities that it will surely make those in towns having local broadcasting units start planning to avail themselves of the opportunities, and others, not so fortunate, at least to make use of the school public address system or of radio programs coming in from the outside.

A number of other phases of the field are covered. The teacher of broadcasting will find suggestions for classroom instruction and assignments. Advertising, the Law as it Affects Radio, and Radio as a Vocation are discussed, although these fields are too extensive for more than an introductory statement in this kind of book. Finally, the **HANDBOOK OF BROADCASTING** includes a Glossary of Signals, Slang and Abbreviations of Radio, and a Bibliography of Books, Pamphlets, Bulletins and Periodicals.

For two years Professor Abbot used the manuscript in mimeograph form in his classes. I have sat in those classes long enough to

feel sure that everything finally included in the book has had a thorough practical test.

Leroy Lewis, Duke University.

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YOUR EVERYDAY SPEECH. By William Norwood Brigance. New York: Whittlesey House, McGraw-Hill Book Company, Inc., 1937. pp. 230. \$2.50.

As the title, **YOUR EVERYDAY SPEECH**, suggests, this book is not concerned with public speaking, but with everyday speech, at home, over the telephone, and on the street.

Professor Brigance first discusses the common faults of American speech. He lists such common faults as the lack of resonance, nasality, muffled speech caused by lip, tongue and jaw laziness, and sloppy pronunciation. He analyzes the difficulties, gives the reasons back of them, and lists the letters, syllables, and words most often mispronounced. By means of explanations, charts and photographs, he shows exactly how correct sounds may be produced. His basic aid for developing good speech habits include exercises for the diaphragm, throat, jaw (The Great American Jaw, fixed and immovable as the Rock of Gibraltar), tongue, lips, soft palate, and for building resonance.

The chapter on the controversial subject of standard pronunciation is reasonable, sensible, interesting, and a little caustic toward those who would force on the American people a single standard that is artificial to more than seventy per cent of them. He thinks "there is plenty of room for improvement of speech without straining to force all of it into a single mold," and he concludes that a person should speak in the cultured dialect of his own region.

The section on defective speech is not an exhaustive nor technical treatment of the subject, but it is a clear and simple review of modern theories of the causes and treatment of stuttering and the minor speech defects, that will appeal to and can be understood by the average reader.

Leroy Lewis, Duke University.

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STAGE MANAGEMENT FOR THE AMATEUR THEATRE. By William P. Halstead. New York: F. S. Crofts and Company, 1937. pp. 260. \$3.50.

Instructors in college courses and directors of little theatres, as well as students or helpers who have stood around backstage in a daze wondering how they could make themselves useful, will appreciate **STAGE MANAGEMENT FOR THE AMATEUR THEATRE**.

Dr. Halstead's comprehensive treatment of the subject, long slighted in works on play production, shows both a practical and a psychological approach. The breaking up of the work into separate projects for individual workers, with detailed descriptions and directions for each specific task, indicates the practicality of the book. The increased importance of the individual, accomplished by making each one responsible for a specific task, shows its psychological soundness.

The author works out his plans for the fully equipped stage with a maximum of stage hands, but he also gives suggestions for simplifying the plans for the poorly equipped stage and small crew. The liberal use of illustrations and of diagrams drawn by Dr. Harlan Bloomer, adds to the clearness of the book and to the ease with which the information may be put to use, especially by beginners.

Another valuable feature of the text is the exhaustive, forty-seven page bibliographical index which provides book and page references for any subject connected with construction or backstage work. The book offers an orderly method of organization for what is often chaos in an amateur theatre. It should ease the strain and confusion, lessen mishaps and oversights, and expedite the performance in any theatre.

Leroy Lewis, Duke University.

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THE NEW BETTER SPEECH. By Weaver, A. T., Borchers, Gladys, and Woolbert, C. H. New York: Harcourt, Brace and Company, 1937. pp. 535. \$1.60.

In keeping with modern educational trends, THE NEW BETTER SPEECH by Weaver, Borchers, and Woolbert, a revision of Woolbert and Weaver's BETTER SPEECH, stresses the psychological rather than the logical approach. This is not a casual revision, but practically a new book, with five brand new chapters and the others largely rewritten. The uniform excellence, appeal, and usability of this book indicates that it comes out of practical experience. The new author, Gladys Borchers, put to a thorough, practical test every bit of material, discarding from the old text what did not appeal to the students, and including an expanded amount of new material.

The numerous full-page photographs illustrating each phase of the speech field and the suggestive remarks and questions with them constitute a very appealing feature of this new book. For example, there is one picture of a session of the World Economic Conference in London, and another of an outdoor meeting in London Square. The book asks what changes in language, action and voice would be necessary if the speakers should exchange audiences. I have a hunch these picture-

studies of actual speaking situations will appeal to high school students.

The book is adaptable for either a semester or a year general course, or for a semester course in debating, public speaking, interpretative reading or dramatics. The wide range of exercises from elementary to advanced makes it well-suited for varying speech programs.

THE NEW BETTER SPEECH is correlated with the 1936 Course of Study prepared by the National Association of Teachers of Speech under the chairmanship of Miss Borchers, and offers a standard course without need of supplementary material. It is the kind of book that should encourage a high school teacher to get a class and go to work.

Leroy Lewis, Duke University.

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TWENTY SHORT PLAYS ON A ROYALTY HOLIDAY. Edited by Margaret Mayorga. New York: Samuel French, 1937. pp. 435. \$3.

High schools, colleges and little theatre groups that like to present new plays, but that are limited by royalties, will be interested in the new collection, **TWENTY SHORT PLAYS ON A ROYALTY HOLIDAY**, written by comparative newcomers in the drama field and edited by Margaret Mayorga. These plays, never before published, are offered royalty-free to amateurs until January 1, 1940. The only stipulation is that one copy of the play be purchased for each member of the cast. Each play in this volume is published separately at thirty-five cents per copy.

The anthology includes a variety of types of plays, subject-matter, historical periods, and geographical areas. Contemporary problems constitute the theme for several plays: a Nazi drama; a Negro lynching tragedy; a hobo tragedy; a Philippine pastoral on the hard life of the peasant rice laborers; a zoological satire in which the monkeys have better homes than laborers; an adoption quadrangle; and a kidnapping melodrama. Most of the remaining plays have contemporary settings: comedies on movie manners and morals, college thespians, and cosmetics and face lifting; an Ozark folk comedy, a folk spiritual, and a pagan idyll; a Welsh comedy; a ghost thriller; and a character study in an Iowa farm background. Historical periods are portrayed in an episode in the life of Heinrich Heine; a gold-mine drama; and a Republic of Texas farce.

The dedication, "to all who produce plays just for fun," suggests, and the editor definitely points out, that these particular plays were chosen because she thought amateurs would enjoy producing them.

Leroy Lewis, Duke University.

UNICAMERAL LEGISLATURES. By E. C. Buehler. New York: Noble and Noble, Publishers, Inc., 1937. pp. 340. \$2.00.

High school debaters may find the subject for debate this year a difficult one on which to find material. For that reason UNICAMERAL LEGISLATURES is particularly timely. The material is well handled and is interesting. Especially helpful is the bibliography.

Professor Buehler is Director of Forensics at the University of Kansas. He has brought his wealth of experience as a debate coach as well as his knowledge of the subject and experience in editing other books to bear in this book.

UNICAMERAL LEGISLATURES has traced many sources of information neglected in other books. The book is sound in its treatment of the subject. Professor Buehler outlines the affirmative and negative arguments clearly and brings out many practical ideas. No debater of this subject can afford to be without this book.

Not only will the debater find it helpful but it is interesting and authoritative material for the layman as well. The first forty pages are concerned with briefing the debate. The remaining three hundred pages have articles by such men as Sir John Marriott, Henry L. Stimson, George W. Norris, Thomas S. Barclay and others; and such articles as *Where Does Legislature Originate?*, *The Case for the House of Lords*, *Paying the Piper*, and others just as interesting.

It is a stimulating as well as helpful book.

R. B. J.

NEWS AND NOTES

AMONG THE CONTRIBUTORS

Miss Gladys Borchers, Ph.D. in Speech, is Associate Professor of Speech at the University of Wisconsin and Director of Speech Work in the University of Wisconsin High School. Miss Borchers is considered one of the authorities in the teaching of Speech. She is a member of the executive committee of the National Association and chairman of both the Secondary School committee and the Coordinating committee.

Mr. Claude E. Kantner, Ph.D. in Speech, is Director of the Speech clinic at L. S. U.

Mr. John B. Emperor is debate coach at the University of Tennessee and Professor in the English Department

Miss Gertrude E. Johnson is Professor of Speech at the University of Wisconsin. She is in the Interpretation field.

Miss Helen Osband is Assistant Professor of Speech at the University of Alabama.

Mr. Argus Tressider is head of the Department of Speech at the State Teachers College, Harrisonburg, Virginia. He is President of the Virginia Speech Association.

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INTRODUCING THE NEW OFFICERS

President

ORVILLE C. MILLER—Graduate Curry School of Expression; A.B., Indiana University; M.A., University of Michigan; work towards Ph.D., Columbia University. Taught Private Studio, Elon College, University of Michigan, University of Arkansas, and now at Vanderbilt University. Author: Monographs, magazine articles and book reviews, contributor to *Speech Education in a Democracy* (edited by Cable), Association Contributing Editor of *Intercollegiate After-Dinner Speaking* (edited by Judson and Lambertson), Advisory Editor of *Tennessee Speech Journal*. Member: Kappa Delta Pi and Phi Delta Kappa; Pi Kappa Delta, Delta Sigma Rho, Tau Kappa Alpha (District Governor), Theta Alpha Phi, Alpha Psi Omega.

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First Vice-President

LOUISE A. SAWYER—Born in Illinois. Graduate of Columbia School of Expression; B.S., Northwestern University. Played and directed with Carolina Playmakers, Redpath Chautauqua, three seasons with Coffer-Miller Players. Now at Georgia State Woman's College. Member Pi Beta Phi and Zeta Phi Eta.

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Second Vice-President

CLIO ALLEN—Born in Louisiana. Graduate of Louisiana State Normal College; M.A., Louisiana State University. Taught in high schools of Louisiana. Now supervisor of high school and instructor in Louisiana State Normal College, Natchitoches, Louisiana. Author of several articles.

Third Vice-President

GLENN CAPP—Born in Texas. A.B., Oklahoma Baptist University; Law student, Baylor University; taught at Oklahoma Baptist University; now Instructor in Speech and Debate Coach, Baylor University. Author of several bulletins and magazine articles. Member Pi Kappa Delta.

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Fourth Vice-President

LEROY LEWIS—Born in Oklahoma. A.B., Oklahoma City University; M.A., University of Michigan; working on Ph.D. at Northwestern University; taught at the University of Wichita; now Professor of Speech at Duke University. Author of magazine articles. Member Lambda Chi Alpha, Pi Gamma Mu, Tau Kappa Alpha, Pi Kappa Delta.

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Executive Secretary

A. A. HOPKINS—Born in Pennsylvania. Ph.B., Brown University; M.A., University of Iowa; taught in public schools and colleges in Oklahoma and Illinois; served with the Infantry in A.E.F.; now Assistant Professor of Speech, University of Florida. Author of magazine articles. Member Tau Kappa Alpha, etc.

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Several SATS members went "Hollywood" this summer. Dr. Gray, Louisiana State University, had a personally escorted tour over the lots of Twentieth Century Fox studios, by one of the technical directors.

Lelia May Smith, Phillips High School, Birmingham, had "interesting experiences" in M.G.M. studios where a former pupil, Andrew Manning, is now assistant director.

Louise A. Sawyer, Georgia State Woman's College, had a personally escorted tour over the Twentieth Century Fox studios with Dorothy Peterson, nurse to the famous Dionne Quins in their two feature pictures.

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Jennie Mai McQuiddy is leaving the ranks of studio teachers of Speech and is joining the teachers of Speech and English at Isaac Litton High School, Nashville, Tennessee. This is the first year speech has received credit at Isaac Litton High School.

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Bruce Mitchell is taking Kenneth Brasted's place at Ocala Senior High School, Ocala, Florida.

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Mrs. Leila Moore, Memorial Junior High School, Tampa, Florida, has found a "Costume Club" very helpful in putting on programs. Mrs. Johnson received her B.S. degree in Education from Tampa University in June and her B.A. degree from the University of Florida in August.

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NINTH ANNUAL CONVENTION

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Mildred Murphy, Orlando Senior High School, spent a most delightful summer studying at the University of Colorado. Radio is a new course in Orlando High School and a program will be broadcasted every week over WBDO.

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Cullen B. Owens, High Point College, High Point, North Carolina, spent the summer as assistant director of The Shakespeare Fortnight Hostelry, Stratford-on-Avon, England. Classes were conducted under the direction of actors in the Shakespearian Repertory Theatre.

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Married, Summer 1937—Amelia Ruxton to Robert S. Purser; Leroy Lewis to Marguerite Garber, A.M. in Speech, Michigan.

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Thelma Smith, M.S. from L.S.U. is Amelia Ruxton Purser's successor at Whitworth College.

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During the summer Mary Evans Saunders, Lanburth College, was director of the Department of Speech of the Lake Junaluska, North Carolina Inter-Arts Colony.

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Allie Hayes Richardson studied at Columbia University this summer.

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Mrs. Olive McClintic Johnson, the director of the Speech Department at North Texas State Teachers College, Denton, Texas, spent the summer at Louisiana State University doing advanced graduate work in Speech. Mrs. Johnson gave a dramatic review of the Pulitzer Prize play, "You Can't Take It With You," in the University Theatre at L.S.U.

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Susie N. Blair, Hollins College, Virginia, traveled in New England this summer and gave lectures on American Drama at Summer Institute at Hollins.

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Harley Smith, L.S.U., received a Rockefeller Foundation Fellowship in Radio last spring.

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Dorothy Richey, Limestone College, Gaffney, South Carolina, finished work on her Masters degree at Northwestern University this summer. She presented a production thesis on the play, "The Knight of the Burning Pestle," drama by Beaumont and Fletcher, 1610. This play was presented at Limestone College in '35. Miss Richey has been a member of the Speech Senate during several summer sessions and this past summer was President of the Senate. Miss Richey is also Vice-President of the South Carolina Speech Association. She will conduct a class this semester which will include not only individual interpretation, but choristic speaking and dance and kinetic interpretation of poetry.

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Lelia May Smith was interviewed on the Woman's Forum, Columbia Broadcasting System, by Martha Moore, regarding Speech work in Birmingham and also about the play, "Where the Stars Fell." A masque entitled "Whistler's Mother," by Lelia May Smith, which was brought out by the Federal Theatre, will be presented at the "Peace Conference of United Mothers" in Los Angeles, November 7 through the 15th.

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Nearly five hundred are enrolled in Speech work at Phillips High School in Birmingham.

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Stacey Keach, Armstrong Junior College, Savannah, Georgia, taught this past summer at Columbia Junior College, Chicago, Illinois.

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Hazel Abbott, Converse College, Spartanburg, South Carolina, took graduate work at the University of Colorado this past summer. Miss Abbott's article on Soviet Acting and Staging will be presented in the Quarterly this year.

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Claude E. Kantner, L.S.U., taught Speech Correction and Phonetics at the summer session of the University of Wisconsin.

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The Georgia Association of Teachers of Speech will hold its convention in Atlanta in February.

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The Tennessee Speech Journal is to appear in print instead of mimeograph this year, first issue of this second volume to be published around November 20. Dr. Clarence P. Lee, Southwestern University, Editor; Helene B. Hart, Vanderbilt University, Managing Editor.

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The Tennessee Association of Teachers of Speech enjoyed an 800% increase in membership last year. Orville C. Miller, Vanderbilt University, was re-elected President. The annual convention was held at the Noel Hotel, Nashville, March 25-27, 1937.

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Helene B. Hart, Vanderbilt University, has been appointed Executive Secretary of the Program Committee and is acting with President Miller, chairman of the committee, the four Association vice-presidents and their sub-chairmen in the building of the program for the March 31-April 2 convention in Atlanta.

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Frank Fowler, University of Kentucky, directed at the Pasadena Playhouse Festival this summer. He played Maximilian in Juarez and Maximilian, one of the plays of the Festival. A series of laboratory plays is being inaugurated at the Guignol Theatre this season. The opening play is "First Lady" and the following one, "The Tempest." Beginning November 30 Mr. Fowler will give a series of broadcasts on Moods in Drama.

Miss Edna West (SATS Convention Chairman for 1938) of Bessie Tift College, Forsyth, Georgia, announces she has chosen Mr. Gwynne Burrows, Principal, Commercial High School, Atlanta, as her Chairman of Local Arrangements in Atlanta and reports his most prompt and efficient cooperation.

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Pearl Buchanan, Eastern Kentucky State Teachers College, Richmond, is assisting with the Sesqui-Centennial pageant to be held this fall at E.K.S.T.C. Miss Buchanan is scheduled for a series of lectures on Modern Literature and Oral Interpretation before various women's clubs in central Kentucky.

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E. Ray Casto, Emory and Henry College, Emory, Virginia, has been appointed to prepare, in collaboration with Professor A. S. Withers, a pageant for Emory and Henry's Centennial this fall.

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"Speech," a textbook, by Wilhelmina G. Hedde, Sunset High School, Dallas, Texas, has been revised and is in its second edition. Miss Hedde met in Omena, Michigan with the National Committee for High School Speech this past summer. This Committee is a branch of the National Speech Association.

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Roy E. Tew has been added to the Speech staff at the University of Florida.

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Paul Soper continued work on his doctor's degree in Speech at Cornell University this summer.

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Dr. John B. Emperor did research work on the great Anglican Preachers of the late seventeenth century at Cornell University this summer.

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"Hearing Ourselves Speak" is the title of Carolina De Fabritiis's article published in the July issue of "The Tidewater Arts Review," Norfolk, Virginia.

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Frances K. Gooch spent the summer in England with the English Study Club. Three weeks were spent in London at Elsie Fogarty's school, one in Oxford, during which time the Oxford Verse-Speaking contests were in session; one week at Malvern during the Drama Festival. During the two weeks in Stratford-on-Avon a production of "All's Well That Ends Well" was given by the group. Shakespearian plays at the New Memorial Theatre were enjoyed and the tour finished with a week in Paris.

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Louise Blymyer, Berea College, is working on her doctorate at L.S.U. this year. She was at the University of Wisconsin last summer.

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A. A. Hopkins has no information, but he wishes each member would enlist one or more new members.

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Clara Krefting received her Ph.D. from L.S.U. and is head of the Speech Department at Bradley Polytechnic Institute, Peoria, Illinois.

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Leroy Lewis did graduate work toward his Ph.D. in Speech at Northwestern during the 1937 summer session.

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At the first play of the Blackfriars, University of Alabama, 1938 season, the audience will be asked to express their preference as to the closing play. It will be either one of Shakespeare's or Jerome's "Pride and Prejudice."

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Armstrong Junior College, Savannah, Georgia, is organizing a debating team this year.

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Dr. Gray, L.S.U., spent the summer traveling through the West on a lecture tour. He gave fifteen lectures at nine colleges and universities, participated in speech conferences at the University of Denver and Stanford University. While in Palo Alto, he attended the opening performance of "Twelfth Night" at Stanford's magnificent new theatre. Dr. Gray writes also that he caught a salmon in Puget Sound—weight and size not stated—nearly froze in California and traveled in all over 12,250 miles in twenty Western states over a period of three months.

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"Christian Education Impels," a pageant depicting the history of Mars Hill College, North Carolina, directed by Bonnie Wengert, will be presented on Founders' Day, October 9.

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A new instructor, Margaret Mary Young, has been added to the staff at Centenary College, Shreveport, Louisiana. John Wray Young writes they are working toward the objective of giving a Major in Drama at Centenary.

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Paloma Wiggins has been added to the speech staff at Shorter College, Rome, Georgia.

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Mrs. May Gregory Rousseau is teacher of Speech at Cumberland University, Castle Heights Military Academy, and Lebanon High School, Lebanon, Tennessee.

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About thirty-five South Carolina teachers who are keenly interested in Speech education met in Columbia March 19, 1937. The group took preliminary steps toward the organization of a permanent Speech association for South Carolina. The business meeting of the S.C.S.A. which was held on the Furman campus in Greenville, May 15, was the final step in laying out a rather ambitious plan for the organization's first year. Three issues of The South Carolina

Bulletin will appear. The first meeting convenes on the Saturday before Thanksgiving, with Limestone College as host. The second meeting is held at the same time and place as the annual meeting of the S. C. E. A. Although this is the first formal organization of South Carolina teachers interested in Speech, some indication of the extent and intensity of that interest may be gathered from the fact that the number of members had more than doubled three months after that first meeting in Columbia.

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Sara Lowrey, Baylor University, presented one of her senior speech students in a very interesting costume recital of "The Women in Browning's Monologues" on Browning's birthday, May 7, 1937.

Program

Part One:

Pompilia—From "The Ring and the Book."

Part Two:

Count Gismond

The Laboratory

The Confessional

Part Three:

Youth and Art

A Tale

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The Key Club of the University of Alabama was installed as the thirty-first chapter of National Collegiate Players last April by Miss Gertrude E. Johnson of Wisconsin, grand secretary of the organization. This made it possible for Miss Johnson to attend the SATS meeting in Nashville. Miss Rose Johnson of Birmingham, was initiated as the first honorary member of the chapter. National Collegiate Players, a national honorary society for dramatics has chapters in the south at Alabama State College for Women at Montevallo, at Southwestern University, Georgetown, Texas, and Texas State College at Denton, Texas.

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William Ray, A.B., University of Denver, is the new instructor of debate at the University of Alabama. George Anderson, A.B., Alabama, Irving McMayr, A.B., Alabama, and Rita Dilley, A.B., New Mexico, are assistants in the Department working on their Master's degree.

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The Blackfriars of the University of Alabama, presented a pretentious summer program with "Julius Caesar" and the first non-professional production of "First Lady," as the chief attractions. Their thirty-first season is scheduled to start with the production of "Richelieu" in early October. They are again under the direction of Lester Raines.

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NINTH ANNUAL CONVENTION

Henry Grady Hotel, Atlanta, Georgia—March 29-April 2, 1938

T. Earle Johnson, University of Alabama, has been granted an additional year's leave of absence to complete the work for the doctorate at the University of Wisconsin. He has been granted a fellowship in the Graduate School at Wisconsin.

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The University of Alabama now accepts from one half to one unit of High School credit in Speech for college entrance. This must be class work under a trained teacher. Private work is not accepted.

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Harold Shaw, whose M.A. in Speech is from Cornell, is taking the place of Arthur Coe Gray, who was recently granted a one-year leave of absence to study the European Little Theatre—chiefly, of course, the Irish. Professor Gray sailed from New York in midsummer.

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The Furman Speakers' Bureau is being organized this year, and some six or eight of the best student speakers will be available to clubs and associations in the vicinity.

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Furman debaters are outspoken in their preference for informal argument and audience decisions by shift-of-opinion ballots—perhaps because they lost only four audience decisions last season, and none of these by more than three votes. One of the best-liked forms of argument is a sort of panel-forum, in which each team is responsible for stating and defending its position on the question. The audience takes part—and can end the discussion at any time simply by calling for a vote on the question. The speaking has to be lively; no interest, no audience.

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Answers were received to only about thirty per cent of all the cards sent out to members in an effort to secure interesting bits of news and gossip concerning the SATS to be published in its bulletin.

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Kenneth Brasted, formerly Ocala High School, is doing part time work at Columbia University, hoping to get his M.A. in June if all goes well.

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Dr. Argus Tresidder, State Teachers College, Harrisonburg, Va., worked with the Summer Theatre, Cornell University, this past summer.

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PLAYS PRODUCED BY SATS MEMBERS—SPRING, 1937

The Milky Way—Centenary College, Shreveport, Louisiana; John Wray Young, director.

Pride and Prejudice, Jerome version; *Murder in the Cathedral*, T. S. Elliott; *Inga*, Anatole Glebor, Russian Soviet Play—Converse College, Spartanburg, South Carolina; Hazel Abbott, director.

The Call of the Banshee, *A Lucky Break, More Blessed, Who Says Can't, The Robbery, High Heart, Three's a Crowd, Who Gets the Car Tonight?, Orville's Big Date, Thursday's at Home, Gratitude, The Unicorn and the Fish*—Orlando Senior High School; Mildred Murphy, director.

Three Cornered Moon, *The Emperor's New Clothes*, *The Count and the Co-Ed*—Armstrong Junior College, Savannah, Georgia; Stacey Keach, director.

Arms and the Man—University of Tennessee; John B. Emperor, director.

Finders Keepers, Another Way Out, The Flattering Word, Tons of Money—University of Florida.

The Late Christopher Bean, Merchant of Venice—Eastern Kentucky State Teachers College; Pearl Buchanan, director.

The Tempest—Hollins College; Susie N. Blair, director.

King Lear, Children of the Moon, Ladies of the Jury—Stetson Little Theatre; Willie Dee William and Irving Stover, directors.

Life Begins at Sixteen, Manning—Sarastoa High School; Donald McQueen, director.

Gammer Gurton's Needle, Ghosts, Juno and the Peacock, The Taming of the Shrew—Furman University; Arthur Coe Gray, director.

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PLAYS PROMISED, 1937-1938

Richelieu, Earth Takes Its Toll, The Senator's Husband, In a Little Spanish Town, The First Legion—Blackfriars, University of Alabama; Lester Raines, director.

First Year, Night Over Iaos, The Tempest, The Crime at Blossoms—Florida Southern College; Marguerite Wills, director.

Glee Plays the Game—Eastern Kentucky State Teachers College; Pearl Buchanan, director.

Hoosier Schoolmaster—Emory and Henry College; E. Ray Casto, director.

First Lady, The Tempest—Guignol Theatre; Frank Fowler, director.

Girl of the Golden West, Silver Cord, Accent on Youth, The Summoning of Everyman, The Student Prince—Armstrong Junior College; Stacey Keach, director.

Winterset—L.S.U.; Shaver, director.

Death Takes a Holiday—Woodlawn High School; Rose Johnson, director.

Pride and Prejudice—Berea College; James Watt Raine, director.

